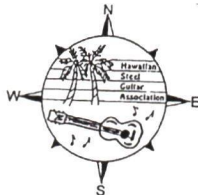


HSGA QUARTERLY

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by The Hawaiian Steel Guitar Association

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STATEMENT OF PURPOSE

Hawaiian Steel Guitar Association is a registered non-profit educational corporation in the State of Hawai'i and the U.S. under IRS tax code 501(c)(3). Its purpose is development of a global communications network of players and lovers of Hawaiian traditional music performed on all types of steel guitars & related instruments, and to encourage study, teaching, performance, manufacture of steel guitars. Its primary financial goal for donations and bequests is to provide scholarship assistance to steel guitar students who demonstrate intent and skill to become accomplished performers.

MEMBERSHIP is open to all steel guitar players and non-players around the world who support the promotion and perpetuation of Hawaiian steel guitar music. Annual dues are US\$26. Membership year begins July 1. Members receive HSGA Quarterly & other benefits.

Mail letters and editorial submissions to HSGA Quarterly, P.O. Box 1497, Kailua, HI 96734-1497, USA. Phone/Fax: (808) 235-4742. Email: <hsga@lava.net> Website: <http://www.hsga.org>. HSGA Quarterly is mailed 4 times a year by US Bulk Permit to USA; by "Printed Matter" Surface to foreign addresses. For US First Class: \$2 yr; Europe/Pacific Rim, \$6 yr. added to annual dues.



Who can you think of that's better at opening an HSGA convention than our '98 "Man of Steel", Duke Ching, backed by Bob and Julie Waters? (Pictured at HSGA's '97 Honolulu Biennial)

HONOLULU HOW DO YOU DO? ...

... will be the theme song of members arriving in Honolulu for HSGA's 7th Biennial Convention at the Queen Kapi'olani Hotel, Waikiki. May 3,4,5, 1999. Will you be among them? If so, **here are some important travel alerts.**

Stricter airline carry-on baggage rules are in force on most U.S. airlines, and a number of international carriers that we've heard about. New restrictions state just one piece of carry-on, and it must fit under the seat. If, in the past, you've carried your steel or other instrument on board in a soft cover, expecting to have it stowed in a closet, or between a row of seats and the bulkhead, *don't even think about it!*

Several of our members were almost bumped from flights returning to the mainland from Hawai'i recently, because the instrument was just an inch

too long to fit under the seat, and not in a hard case. What to do? . Check your airline at the time you reserve your tickets. Our user-friendly travel agent made some calls only to learn that every airline seems to have a different rule.

Your safest bet is to **be sure your steel, 'ukulele or guitar is in a padded hard case** marked "Special Handling - Musical Instrument" so that it can be stowed in the Baggage Compartment. (It is assumed that you carry insurance on it, as Lorene Ruymar urged some years ago.)

Alternative Honolulu Convention '99 accommodations for members in countries suffering from economic downturns/lower dollar exchange rates with the USA. You may want to have your travel agents check condominium

Continued on pg. 2

HOW TO BUILD A STEEL GUITAR

“DOWN UNDER”

Contributed by
G. J. Tom Harrington
Tasmania, Australia

(Ed Note: for those of you in the Pacific Rim thinking of using John Tipka's instructions and schematic to build your own lap steel, an HSGA Charter Member offers valuable information.)

The seed was sown for me to build a steel guitar after learning about John Tipka's instruction book in the Quarterly, and corresponding with him. Here are the materials I used:

Timber = Solid Tasmanian Blackwood

Tuning Heads = Schaler rear locking

Pick Up = Pre Amp 9 volt, E.H.G. Humbucker

Veneer edging = Tasmanian celery Top Pine

Fret positions = Abalone shell

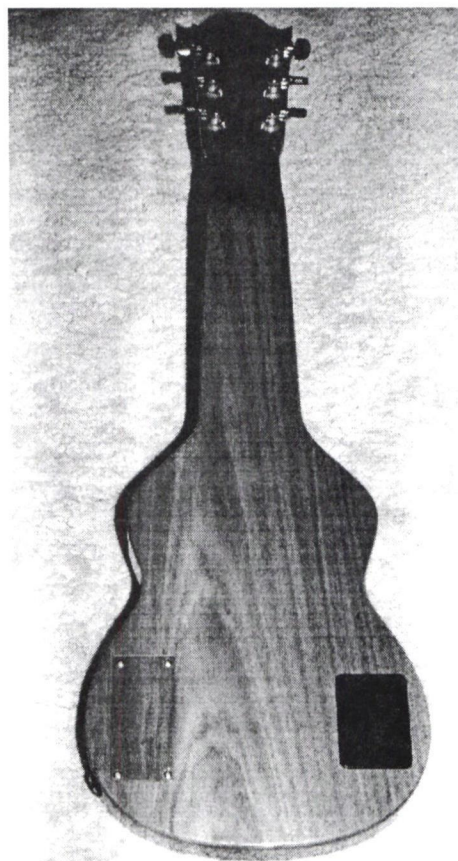
At the back of the guitar, under a small core is a service bay for battery change and service for the controls, if need be. I called in a friend, Gary Rizzolo, to give me a hand with this part.

The sound is good, maybe a little sharper than my Gibson EH 150, that influenced me in more ways than one. Hawaiian steels are hard to obtain in Australia, as Fender no longer imports them here. Your magazine has been a great help to me over the years. Please keep up the excellent work of bringing the Aloha Spirit to this far-off Island State of Oz!

FOR SALE: Tom's Gibson 1968 Covinna model lap steel with case, for someone in Australia who might be looking for one. Very good condition. Asking \$600 Australian. TOM HARRINGTON, 21 Montego Ct., Blackman's Bay, Tasmania, Aus. 7052. Ph: 03-62292690.



Tom Harrington's steel guitar



HONOLULU - continued from pg. 1

availabilities with Outrigger Hotels and Resorts, and Aston Hotels and Resorts.

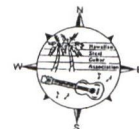
Both chains have comfortable and quiet suites which can sleep anywhere from two to six people. Several of them that I visited on a special tour are close to or on the Ala Wai Canal overlooking the mountains. We don't want to take you away from the Queen Kapi'olani, but if price of a place to sleep will make a difference in your being here, these are recommended options.

Planning some Hawai'i vacation time, too? Honolulu Magazine's "21st Annual All-Island Restaurant Guide" is a real winner. It costs \$2.95 and is probably available at major newsstands, and certainly at Borders Book Store (Ward Center), and Barnes & Noble (Kahala Mall). Tips on Neighbor Islands and good listings, with price categories, for what they call "Noteworthy Island Restaurants".

A Music Venues around Waikiki list will be posted for HSGA members at the Queen Kapi'olani "Akala Room" convention site, to answer your questions on where to go for Hawaiian music on free evenings.

Finally, Auntie Maria (*Hawaiian Music Island on Internet*) says "for those flying from the mainland to Honolulu on Hawaiian Airlines, the inflight video features an interview with Auntie Irmgard Aluli, complete with old footage, photos, and the music of Puamana."

Whatever way you get here, Alan Akaka hopes to welcome you ALL at this year's convention. (See page 19 for convention scheduling



MEMBERSHIP LIST

of 1998-99 Members available now. Updated to Nov. 1, '98. Includes E-mail addresses. Please send \$1.50 to cover postage/handling.

Joliet hana hou

A Review of Joliet convention '98
by Bo and Betty Bahret

"The weather outside was frightful, but inside was music delightful" could be a fast summary of HSGA's October 1-3 convention, this year. A nice beginning for us, however, was being able to share a limo from O'Hare Airport with **Art and Lorene Ruymar** and **Doris Atkinson**, in the pouring rain. Cool, damp un-Hawaiian climate outside for the next few days. Inside was a very different story.

Nowhere can the sun shine brighter and warmer than within the individuals at an HSGA convention. The warm alohas and hugs on arrival at the Holiday Inn Express bring the best of Hawai'i alive in an instant.

At mid-afternoon on Wednesday, Sept. 30, many members had already gathered in the hotel lobby, including **Greg Sardinha**, our Guest Artist, and his wife, Sandy. The many months of advance planning by **Don and Donna Weber** made for what appeared to us (who didn't have to do the work) a smooth and effortless Convention Registration and stage set-up for the next three busy days. The threesome of **Doug Smith, Barbara Kuhns** and their own group's "main man", **Floyd Alexander**, set up the mikes and speakers quickly and professionally. For the next three days it was they, with occasional help from **Mike Beeks**, who manned the console and kept the eight channels in sync with the performers.

The convention schedule was similar to last year, with one exception. Both lunches and dinners are no on-your-own, outside the hotel. Thanks to Don's map of the area we had access to a variety of good places to eat. With places like the Family Table and its "mile long" dessert



Hula dancer, Leigh Bell

counter, we all managed to find lots of yummys to fill our tummies. The Holiday Inn continued to provide it Continental breakfast in the mornings, however, giving everyone a chance to say "aloha kakahiaka, pehea 'oe" before the music started at 9 a.m.

Bob "Pulewai" Waters opened convention with the traditional Hawaiian prayer and read good wishes from John Auna. Then **Bob and Julie Waters** on Spanish guitar and 'ukulele, **Bernie Endaya** on standing bass and **Duke Ching** on steel gave the musical downbeat with "Hawai'i Calling", swinging into "Maile Lei Swing".

Four first-timers, **Tom Swatzell, Teruo Ishiyama, William Diablo and Gerald Ross** joined convention "regulars" on stage, this year, to pull out all the musical stops in the book

to display their special talents. And, during the three days, there was always that familiar call "Grzadzinski, would you stand up with your bass?" Two "regulars" who had to cancel were **Kay Koster** and **Neal Cosand**, whose doctor said "no", but both were with us in spirit

It was like one continuous Ho'olaule'a in the hotel hallways, filled with music from rooms on all the floors of players getting ready for their thirty minutes of steel-playing fame on stage. If you were there, you might have noticed that the Pros were scheduled for as late in the program as possible — that was to allow our Pres, **Alan Akaka, the Duke**, our guest artist **Greg Sardinha** and the more enduring of the back-up musicians a chance to sleep in after the previous night's No Sleep jam session, which didn't end until 4 am. Through it all, awake or sleeping, the ever-present Paul Weaver perched on his mini-stage, recording and photographing the activity for posterity. (Ed. Note: see page 5 for Paul's list of available Joliet '98 videos.)

We were all grateful that **Don Weber** secured use of the old dining room at the back of the lobby for these all-niters, as it gave many of us an added chance to hear some great and impromptu Hawaiian steel playing. At the back of our convention room tables of tapes, CDs, T-shirts, sheet music headbands were sold with all or portions of sales donated to HSGA's Scholarship Assistance Fund. **Rich Mermer** displayed his guitars, and **Vivian Bangs** kept busy selling raffle tickets whose prizes were neat silk leis, flower arrangements, calendars, live flowers, and more — all for Scholarship.

As related and pictured in the Fall Quarterly, election of Directors was held, and members were recognized



COCO WIRE



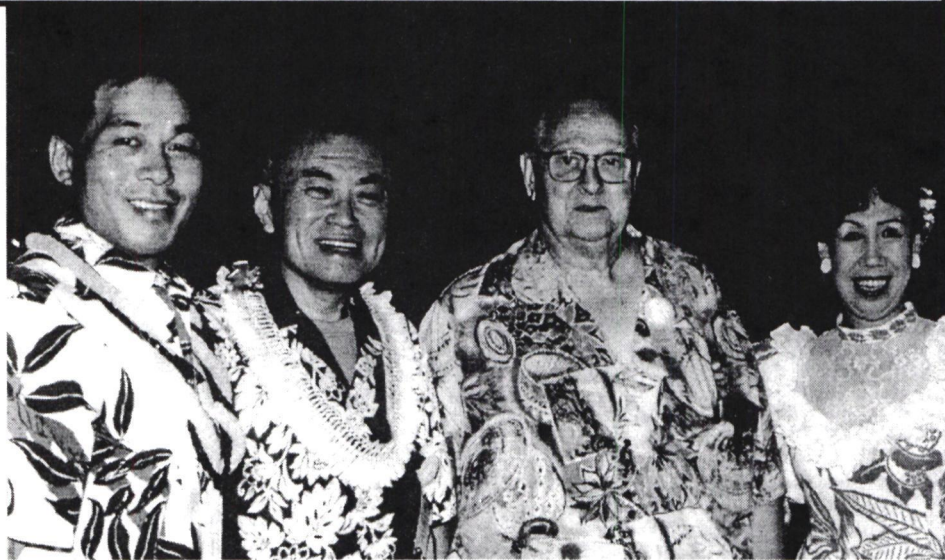
Warren Slavin sent me the words to "Sand". Ask and ye shall receive! T'anks 'eh, Warren. It's as nice a vocal as it is a solo steel number.

Duke Ching had a busy summer (*so what's new?*). Sounds like his best gig was the 45 minute Finale for the 3rd Annual Aloha Sunday Concert at Whittier College in So. Cal. Aloha Joe produces it. Duke had Titus Napoleon and a guitar player with him. "Audience went home really happy", Joe says. Side note: on the way to the car afterward, Duke's wife said to him "Where are all the CDs and tapes?" Duke held up an almost empty box. "They bought 'em!". It was a Gooood day all around.

Talk about busy. Guess you Joliet convention folks think **Greg Sardinha** just came home to Honolulu to rest up after three "No Sleep" nights of jamming. NOT! From Joliet, Greg came home just long enough to pack and take off for Tokyo with his group "Po'okela" to play a concert for a 1,000 member Hula Hālau.

Home to Honolulu — turn around — back to Tokyo, this time with Ku'uipo Kumukahi's group to play in the show "So Sweet" for another hālau. "Awesome!" Greg said, "2,500 people — biggest crowd and biggest stage I've ever seen.!"

Jerry says **Tony Otsuka**, whose passing was noted in the Summer '98 issue, "got to where he wanted to be". His ashes were sprinkled at sea, here, September 26. For those of you who would like this same celebration at a future time, it was handled by "Aloha Beach Services". You contact them through the Moana-Surfrider Hotel. Cost is \$150, and the canoe, which



holds eight people, paddles out beyond the reef. Stipulation: The eight who go out *must* paddle back. This is the Hawaiian way.

Please send your daily prayers to Neal Cosand. He called to say he wouldn't be at Joliet this year. His doctors have put him on daily kidney dialysis. Neal sold his business and has moved to the drier climate and near an excellent VA Hospital facility in Tucson. Neal's new address is P.O. Box 35564, Tucson, AZ 85740. We know he'd like your cards and notes.

Brand new member, **Oliver Ballard** in Phoenix says he just met three HSGA families in Mesa. But of course! As we say "HSGA goes 'round the World ..." and next door, too. Oliver is looking for "sheet music of the beautiful old hymns of the church". **Harold Boggs** and **Claude Brownell**, can you help him? (Oliver's address is in "E Komo Mai", Fall '98 issue.)

Our **Claude Brownell** has been playing his "Claude Brownell Longneck Steel" with the extended Eharp tuning to interested crowds all

Alan Akaka and Hanalei deWilligen welcome brand new HSGA members from Japan, Eisuke and Hanalei Hara, visiting the Halekūlani "House Without A Key" to hear "The Islanders" play. Hanalei also jammed with Alan two nights, during the Halekūlani's "3rd Annual Steel Guitar Week", in September.

LISTEN UP, BYRD WATCHERS!

For all you steel players and wannabes, some pearly words from Jerry Byrd, pronounced at his Bishop Museum workshop session last Spring:

- "(use your steel guitar) As an Art form to convey feelings through playing. Forget what kind of steel, what kind of bar or picks — PLAY MUSIC!"
- "The word talent is greatly over-used. Without desire, talent is NOTHING."
- "You'll never ever finish LEARNING steel guitar. It's a solo instrument. Be an individual. Don't let somebody else tell you what you should do. PLAY YOUR PERSONALITY."
- "Get the listener involved in what you're doing — lead them into the music — make them anticipate your next note."
- "Steel guitar is a LAID BACK instrument"

Continued on pg. 6

for their continuing dedication and active participation in promoting HSGA, and its programs. Then came our last music session, Saturday afternoon. It was shortened so that we could all get "gussied up" in our Hawaiian-best for the evening's Lū'au.

Lū'au night in Joliet is always special. Just viewing the splendid looks of white jackets and pants, Aloha outfits, colorful Mu'umu'us on beautiful people wearing radiant smiles would have been enough, but of course there was more. At the door, each person was presented with a lei, a kiss and a hug, a true Hawaiian greeting, and on the tables, each received a brand, new HSGA Bumper Sticker to spread our steel guitar aloha spirit everywhere.

As requested, after last year's event, and thanks to the insistence of **Don Weber**, the rice was definitely stickier this year, although it still needs to be given a "test run" first, to make sure it will stick to the wall. Next year, Don? The Pros ate first, so they could start the music program around 8 p.m. With **Bob Waters** as emcee, memorable songs, instrumentals and hulas filled the dining room. On stage were **Julie Waters, Alan Akaka, Duke Ching, Greg Sardinha, Bernie Endaya and Ian Ufton**. Newcomer **Gerald Ross** sat in, and "**Joe**" and **Katsuko Okada** added several delightful songs in their inimitable style. **Alan Akaka** presented recognition fresh-flower leis shipped in from Hawai'i to **Don and Donna Weber, Bob and Julie Water and Greg Sardinha**, filling the air with tropical fragrances.

Our evening was *pau* with the Ohana circle of hands and the singing of "Hawai'i Aloha", a typical Hawaiian ending to a special event.



Mahalo to Lane and Cheryl Vifinkle with Bonnie McGowan (center) for HSGA's musical church service.

On Sunday morning, for those of us who didn't have to leave for home at dawn, **Lane and Cheryl Vifinkle and Bonnie McGowan** offered a musical church service at 9 am. It was a very thoughtful addition (and finale) to another great Joliet conven-

tion.

What's next? Sleep! Perchance to dream of Joliet '99 (for which Don already has plans underway) and then get ourselves ready for HSGA's Biennial convention in Honolulu next May. See you all there?

JOLIET '98 CONVENTION VIDEOS

These videos are the property of HSGA and for personal viewing only. Price includes shipping/handling. All profits donated to HSGA for educational outreach. Order by tape number from: Paul Weaver, Jr., 25462 Classic Dr., Mission Viejo, CA 92691-3830. Please allow 4-6 weeks for delivery.

- 1-JC-98 Opening ceremonies - Bob & Julie Waters w/Duke Ching; Frank Brandenburg, Dale Nightwine, Don Fullmer, Maurice Junod.
- 2-JC-98 Jack Moore, Lorene Ruymar (Dobro), John Tipka, Mae & Art Lang, Mike Scott
- 3-JC-98 Phil Bender & Tom Pickett (Dobro), Tom Swatzell (Dobro), William Diablo, Greg Sardinha
- 4-JC-98 Terry Ishiyama, Bob & Julie Waters w/Duke Ching, Frank & Donna Miller, Claude Brownell
- 5-JC-98 Dick Lloyd, Bernice & Dick Honold, Doug Smith & Barb Kuhn, Duke Ching w/Bob & Julie Waters
- 6-JC-98 Lane Vifinkle & Family, Greg Sardinha, Ron Simpson, Don Woods, Dusty Nall
- 7-JC-98 Art Ruymar, John Plas, Alan Akaka
- 8-JC-98 The Okadas w/Alan Akaka, Ian Ufton, Gerald Ross (Rhythm guitar), Greg Sardinha
- 9-JC-98 THE LŪ'AU

ORDERING (All tapes are US Standard; PAL & SECAM not available) Single Video inc. postage: US\$15/US & Canada; US\$17, Europe; US\$19 Pacific Rim (Japan, Australia, New Zealand). Cash (WRAPPED), US\$ M.O. or check ONLY, please.

over the Southern USA. He got to play with many Nashville headliners at the Atlanta Steel Guitar Extravaganza, the Florida Professional Steel Guitar Jam, and the Knoxville (Tennessee) Smoky Mountain Steel Guitar Show. Claude says he's got the next Longneck Steel earmarked for Alan Akaka. Now *that's* gonna be a jam what am.

Claude's even writing a course for the instrument, and says wherever he plays the Longneck, it creates a lot of interest. Hope you're passing out HSGA brochures, Claude. Sound like you've a great chance at being the 1999 Member of the Year, if you keep this up!

I just figured out **five reasons why a musician wears dark shades. on stage at night:** (1) he's wearing



Claude Brownell (center) with his Longneck Steel.

contacts and can't handle glare, (2) he's "on" something and his pupils won't contract, (3) he's got a whopper of a hangover, (4) he's actually asleep — only his hands are awake, (5) psychological withdrawal - he's

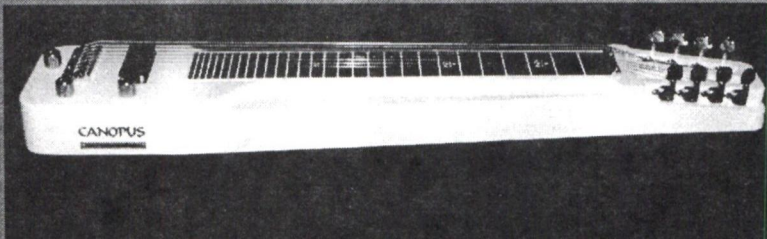
in hiding and doesn't want anyone to know he's there.



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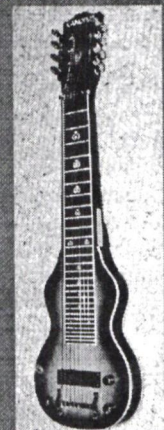


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TECH TIPS • VINTAGE AMPLIFIERS & ELECTRICAL SAFETY

by John W. Tipka

Does your vintage guitar amplifier have a possible “death switch” on it? How about the vocalist whose lips get burned or shocked by the metal shell of a microphone plugged into one of the inputs on an amplifier? I know many of us steel and rhythm guitar players use Blackface and Silverface Fender amplifiers with our instruments.

When I say “death switch”, I’m talking about the **GROUND SWITCH** on these amplifiers that have a two-pronged plug attached to the power cord. I remember well the days before “double-insulated” or polarity plugs came along.

Everything that needed an electrical connection to the mains had a plug with two prongs of the same size. This included my first Gibson BR-6 amplifier which I still own. Plug it in one way and it hummed; rotate the plug and the hum stopped. (By the way, it has a three pronged plug on it now.)

Today, appliances are manufactured with two pronged polarized plugs and three pronged grounded plugs. The two pronged polarized plugs have one prong wider than the other to insure the “neutral” or ground/earth from the mains is properly connected to the appliance. This arrangement ensures that the frame or chassis of the appliance is not connected to the high (“hot”) potential side of the mains thus preventing possible **ELECTROCUTION** and possible **DEATH** if one were to innocently touch, let’s say a water faucet, and the appliance at the same time.

The double insulated scheme is found primarily on portable tools whereby all electrically conductive parts are hidden under plastic or

some under non-conductive material. It uses either a plug with or without polarity.

The Best Safety

The very best safety is with a three pronged plug. It has a high (narrow prong) or hot (black) wire, a neutral (wide prong) or cold (white) wire, and a separate (round post) ground (green) wire. With an amplifier, the black and white wires connect to the amplifier’s power transformer through a fuse and a power switch. The separate green ground wire is connected directly to the chassis of the amplifier.

This insures that current flows to ground through the ground wire of the cord if something goes awry in the amplifier. The chassis is always attached to ground with this method of connection. This is an extremely low resistance connection that ensures current flow to ground rather than through you if you touch it and another appliance.

I recommend that the vintage amplifier with the two conductor cord and two pronged plug be converted to the three conductor cord and three pronged plug because of the hazards I have described above.

DISCLAIMER: DO NOT MAKE THE FOLLOWING MODIFICATION YOURSELF if you have no familiarity with electricity or with the internals of an amplifier or electrical equipment. Have an experienced professional electrical or electronic technician make the modification for you. (*Ed. Note: to be sure you’ve got the “right” person for the job, ask to see his/her license or union card.*)

How to Modify an Old Amp

The Fender amplifiers have the fuse on one side of the line and the

power switch on the other side. The fuse and power switch need to be on the same side of the incoming line.

1) The old power cord is removed and replaced with a 16 or 18 AWG three wire cord with an attached three prong plug. The black and white wires of the cord connect to the accessory socket. The black wire to the screw for the small slot or top of the socket when looking at it with the chassis upside down, and the white wire to the bottom screw or wide slot in the socket.

2) The black wire from the power cord (through the accessory socket) is connected to the fuseholder and power switch in series with the high/hot end of the power transformer primary winding, with the fuse coming first. (The black wire from the accessory socket connects to the center, or back terminal, on the far end of the fuseholder. The front terminal of the fuseholder connects to a terminal on the power switch. The high end of the transformer primary winding connects to the other terminal on the power switch.)

3) The other end of the power transformer primary winding is connected to the white wire at the accessory socket.

4) The green wire in the cord is the ground wire and is connected directly to the chassis. A terminal lug and self-tapping metal screw work nicely here.

5) The “death switch” and its associated .047 microfarad capacitor should be removed and thrown into a trash can. Two small washers with a machine screw and nut through them can be used to plug the hole for the former ground switch.

With this accomplished, now don’t resort to using one of those two



H.S.G.A.
 c/o Alan Akaka, President
 P.O. Box 1497
 Kailua, HI 96734



Alan,

I would like to extend a big Mahalo to you and the HSGA Board of Directors for the scholarship assistance in continuing my lessons with Jerry Byrd. Actually, I should thank the members as well, because without their dues and donations, funding for programs like this would not be available at all!

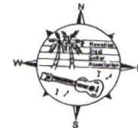
I had been flying from Kauai to Oahu for a session with Jerry every two or three weeks for over a year, when I lost my job and the financial burden just became too great. Thankfully, I am working again, and have resumed my travels.

Receiving this scholarship really excited me, because it kind of puts me in the hot seat; everyone wants a good return on their investment, right? My sincere hope (and dream) is that I can live up to the expectations as a player.

Kauai Aloha,

Brent Eynon

STEEL GUITAR WEEK at the Halekūlani "House Without A Key". This is the third year the hotel has played host to HSGA's guest steel artists during Aloha Festival. Alan produced the shows once again, and guests pictured are (*top left to bottom right*) **Paul Kim, Henry Allen** from Maui with Alan, "Superteens" **Hale Seabury-Akaka and Kona Lau** with their proud teacher, **Ed Punua** (*bummers, my film broke, so this is a Joliet picture*), and special treat one night when **Jerry Byrd** played: Cindy Cashdollar, steel whiz with Austin, Texas headliners "Asleep at the Wheel" (John Ely's old pickin' pals). Casey Olsen (far left) was *more* than happy to escort Cindy to the stage to meet her idol Jerry. A different guest steel artist played each night, September 12 through 19, from 7:45 - 8:30 p.m., with regularly-appearing groups, "The Islanders" and "The Hiram Olsen Trio".



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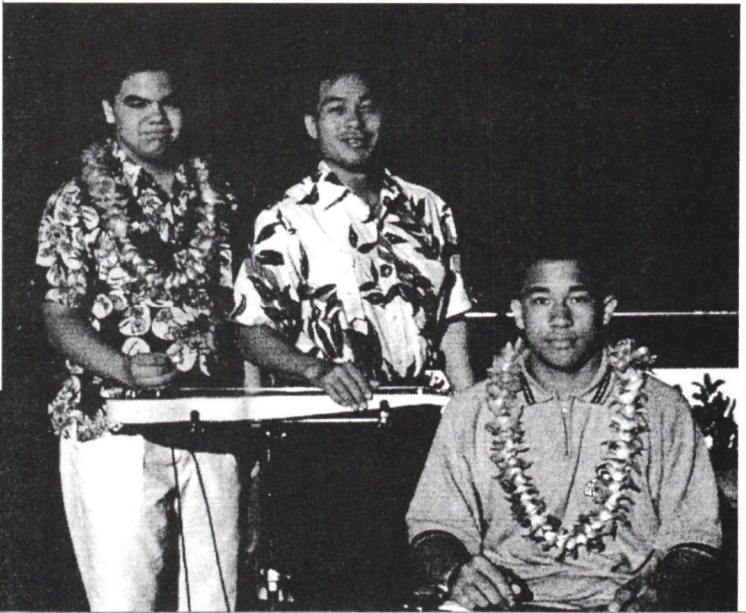
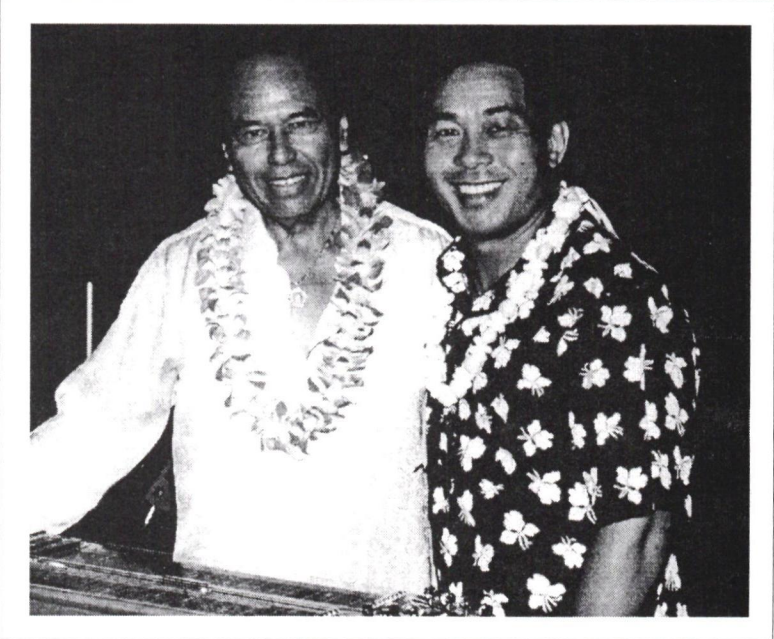
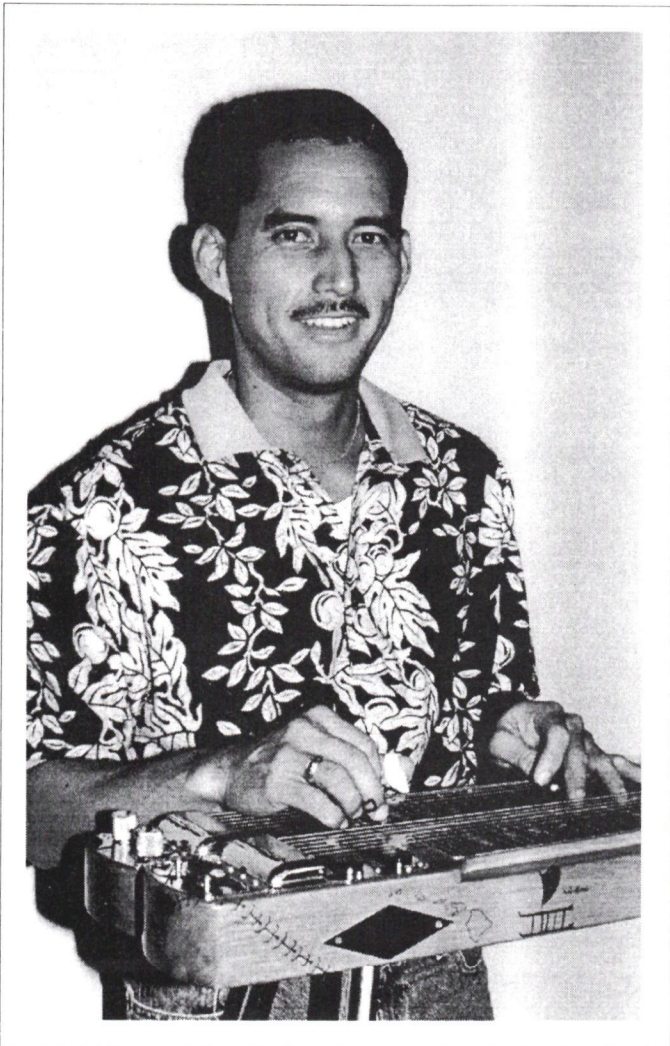
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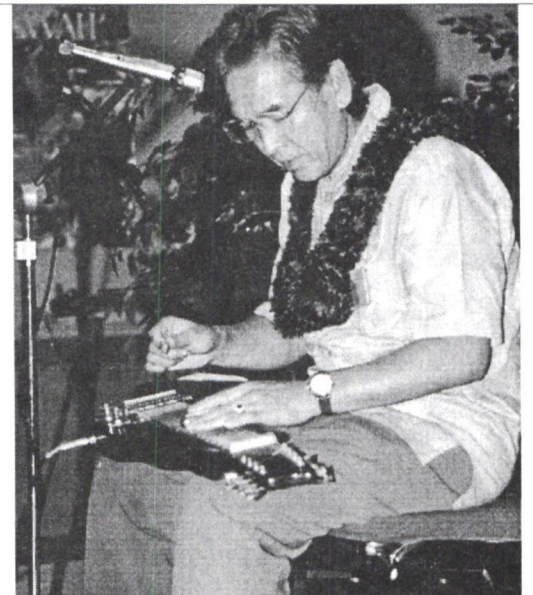
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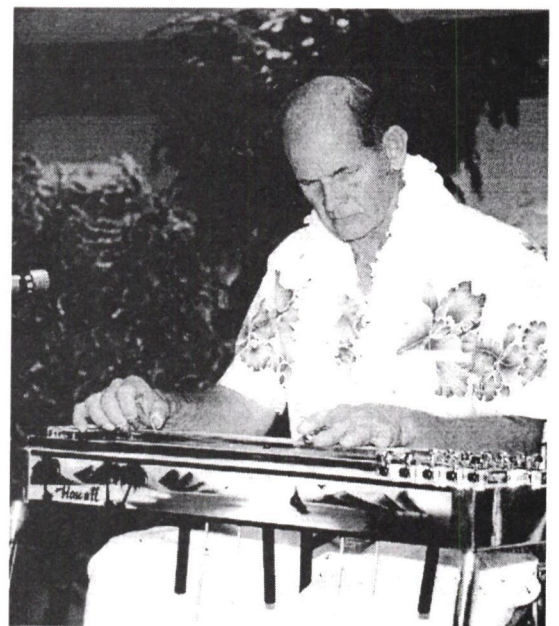
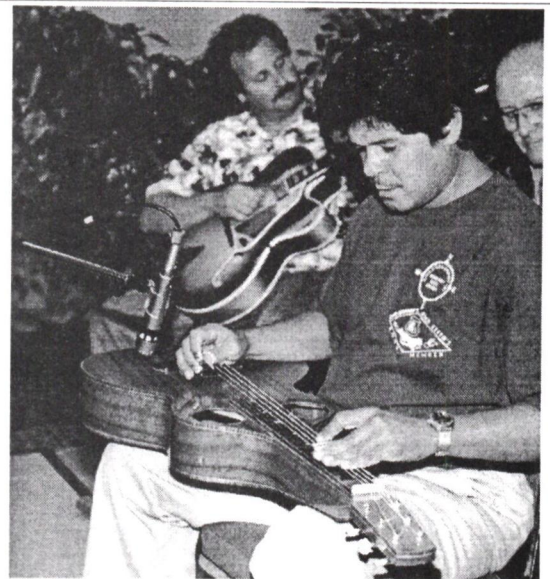




JOLIET '98 HANA HOU!

PLAY IT AGAIN ALAN AND IAN AND GREG AND DUKE AND ART & LORENE AND MIKE AND DOUG AND...

HSGA conventions always start with "sign-in". LEFT HAND PAGE - *Top left: Sandy Sardinha, Alma Pfeifer and Donna Miller* are kept very busy at the Registration table. *Middle: Alan* welcomes three convention "first timers": **Gerald Ross, Alan Pickett and William Diablo** *Bottom: Doug Smith*, on the right, and **Barbara Kuhns** are joined by their "main man", **Floyd Alexander**, on the left. And the players are: (*Middle, top to bottom*) the blessedly ever-present **Virginia Grzadzinski** on bass, and on steel, **Dale Nightwine, Terry Ishiyama**. RIGHT HAND PAGE - "Stealin" some back-up time (ooohh that's bad!) **Ian Ufton and Alan Akaka** face da kine music, while **Greg Sardinha** (*middle*) tries out one of **Rich Mermer's** steel guitars, backed by Gerald Ross and Ian. Starting in solo steel (*bottom left*) is **Phil Bender** backed by **Tom Pickett** on guitar, and to their right, **Don Fullmer** takes the spotlight. *Hana hou* in Honolulu, folks!





MEMBERS CORNER



MOLOKA'I MAHALOS - How nice!

FROM: Jeanette Kahalehoe (ALU LIKE) for Ke Ola Pono No Nā Kūpuna (Good Health & Living for the Elderly) "Thank you every so much for an unforgettable day, April 30, 1998, with HSGA and the marvelous concert enjoyed by the community. HSGA remains special — special people and special friends with a special gift. Kūpuna, Staff and Moloka'i holds you all as dear friends."

FROM: Raymond Kelly (steel player and now Honorary HSGA member) "I'm still out there in the sky — maybe sitting on some clouds. Alan and Bobby, thank you very much for letting me join in with you; I was very honored to play with you, I still can't get over it. And thanks to the rest of the group for coming to Moloka'i and sharing your gifts and your talents with us. I truly had a great time with all you folks, and this is one day I will always treasure."

"I tuned the steel guitar (HSGA's gift steel that John Tipka built) and it has a nice sound to it. At first, it had a twanging sound, but I tuned it and it sounds great now. What tuning? I don't know. Jus' press! (ha ha). Alan, I pray that you will continue to express your love for Hawai'i ... and always acknowledge the Lord in everything you do. A hui hou,

The Moloka'i Seniors Group, soon to become HSGA steel "students"

for now," -Braha Ray K.

Jeanette and Ray and all the Kūpuna - it was a God-given, joyous day for HSGA, too. Aloha pumehana to all of you from all of us. - Marjorie Scott

Alty W. King, NSW, Australia - (in part) "I was at the 1997 convention (Honolulu) and was very thrilled with the performances. I play steel guitar a little, but I never seem to get much improvement. I wish I could...I will just have to press on regardless and hope for the best. I am very interested in your steel lessons, Alan, and look for them each issue. I must say I was very pleased with Lorene's book - a masterpiece. Please tell her. A picture of the lady would have been nice somewhere on the cover."

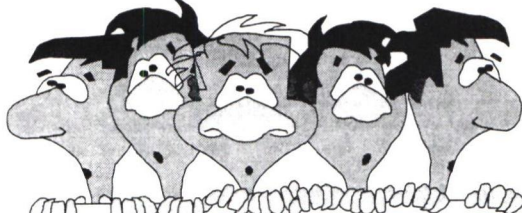
TECH TIPS - continued from pg. 7

prong adapters to float a ground when you have a ground loop problem. Find out why there is a ground loop giving you 60 Hertz hum and eliminate the problem rather than defeating the purpose of the modification described above. Ground loops will be a subject for discussion in a future installment of this column.


(Alty - as Jerry and Alan always say, "just practice, practice, practice!" You're on the right track. As for Lorene's picture? Hers usually shows up somewhere during the year in the Quarterly's convention pictures.)

Del Hostetter, Bel Air, MD - "Always look forward to the Newsletter. Re-reading Lorene's great book, Jerry's study lessons, stumbling over his beautiful arrangements and listening to his great recordings. How disappointing that TV shows like Regis & Kathie Lee completely overlook showing steel artists when they do LIVE programs from Hawai'i. Unforgivable! I still think a theater of fabulous steel guitar headliners could make a wonderful show in Branson, Missouri!" (Great idea, Del — give 'em a taste of the really good stuff. Dale Nightwine or Ed Meisse -if you or others are close enough to get us a "decision-maker's" name to write to,

Continued on pg. 14




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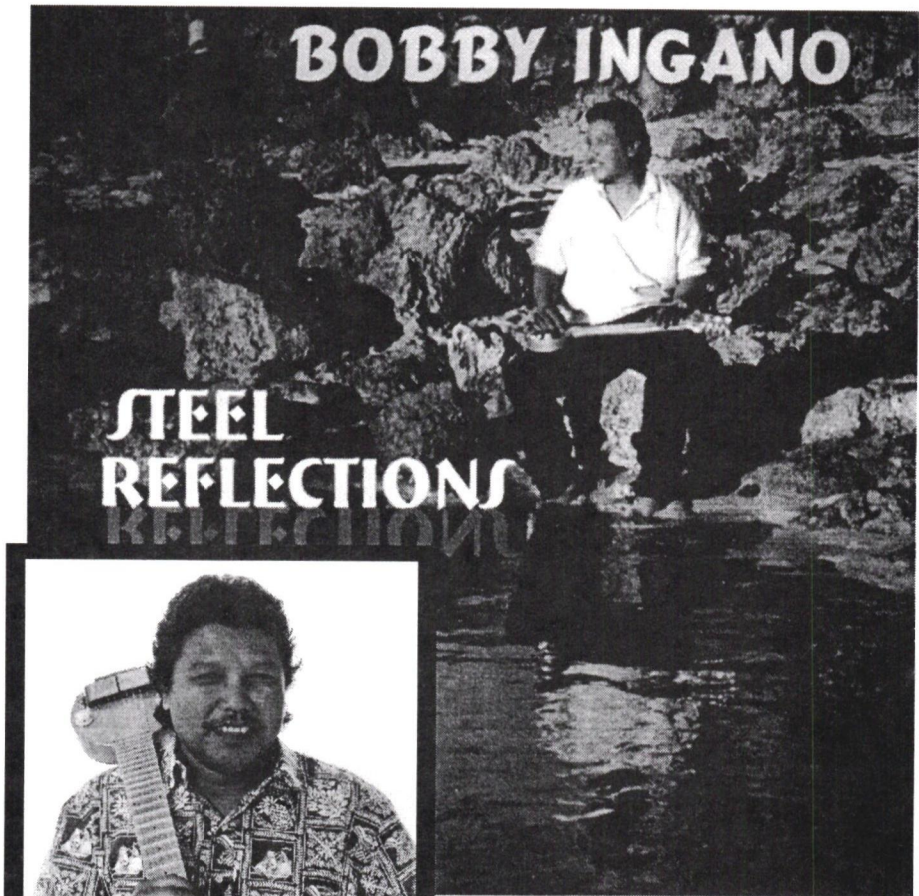
At last! **Bobby Ingano's** solo album "Steel Reflections", a work of love and musical artistry that should make "Flying Solo Music", it's producer, proud for years to come — well, at least until Bobby and BB Shawn record their *next* album.

No, although the album was co-produced by Bobby and BB, other commendable artists back up Bobby's soulful steel music on the sixteen selections. Our personal preferences however, are for the melodic interpretation and tempo of "Dreamy Lagoon", HSGA member Frank Baum's composition (*album reviewed in Winter '97 issue*), and for "Chloe", "Sleepwalk" and "Lei No Ka'iulani" in which Bobby's steel artistry shines brightest, highlighted by BB's clean and classy guitar and 'ukulele work. Here, it becomes obvious that these two incredible Hawaiian artists are an unbeatable team whose ears are tuned in to each other, and whose playing together turns them both on — whether it's Hawaiian, Blues or Jazz. Listen for some interludes that will have you exclaiming "whooooaaa! what was THAT!"

For those of you who met and played with Bobby Ingano in Joliet, two years ago, You know he doesn't say a lot — he lets his steel speak for him. Well, here's some personal history you never got in person, thanks to Nancy Ishimoto, his manager and agent.

This "cool, humble, generous and talented guy", as BB says of him, comes from "an extremely musical family", in which parents, siblings and a host of relatives all play an instrument. Bobby was born on the Island of Lanai. When he was seven, his family moved to Honolulu. Bobby, diagnosed with polio, spent the next seven years in and out of the Shriners' Hospital. It was there, out of boredom, that Bobby learned to play the 'ukulele.

At 18, Bobby met, David "Feet" Rogers and still considers him possibly



the most influential person in his life. More than steel guitar, "Feet" taught him "When you play music, always have fun and the main thing is, making people happy ... PERIOD! No worry about competition. It's not a sport. Just be happy and smile, and never ever put yourself above anybody else. Bobby, always, ALWAYS play from your heart." Bobby has, as you know, who've sat back, relaxed and smiled along with him as he has drawn you into his *nahenahe* stylings.

Interesting side note: Bobby became intrigued with steel music in first grade, when he first heard Santo & Johnny's "Sleepwalk." But it wasn't until he moved to Honolulu that he

found out the instrument was a steel guitar! He says his playing has been inspired and influenced by Elmer "Sonny" Lim, Greg Sardinha, David Keli'i, Jerry Byrd (*you'll hear some familiar JB progressions on "Chloe"*), Gabby Pahinui, Pua Almeida, Jules Ah See and Jacob Keli'ikoa.

So much for background; in the foreground, you can get "Steel Reflections" through most major music stores, order from Auntie Maria (mele.com) on the Internet, or by mail from your favorite mail order house. Also from Flying Solo Music, 98-718 Moanalua Rd, Ste 135, Pearl City HI 96782. E-mailers, ask Nancy any questions at bbbit@hgea.org. Price? US\$16 includes tax, s& h within US and territories. Overseas will have an additional charge. Can be ordered through Bobby Ingano's website too: <http://www.nahenahe.net/bobby/>

we'll give it a try. As my daddy used to say "nothing ventured, nothing gained")

Gracia Mulligan, Long Beach, CA

- "The 2-year-old 'seriously' practicing on my steel guitar is our great-grandson, J.J. Foster. He may un-tune it occasionally, but as long as he like the instrument, is welcome to play it, which he wants to do the minute he walks in our door. He now greets us with 'aloha', so we're hoping he will become a Hawaiian steel enthusiast."

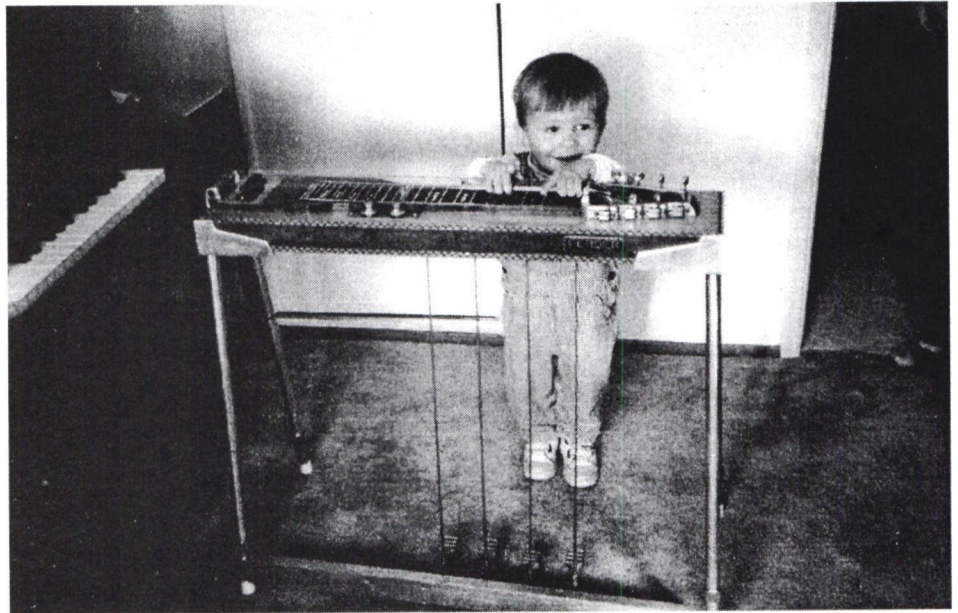
Steve Sherman, San Francisco, CA

- (he's a Byrd watcher) "Ran across a fantastic CD called "Jazz from the Hills, Country All-Stars" on Bear Family Records. It's a re-issue of an album called "String Dustin" (RCA) featuring legends Jerry Byrd, Chet Atkins and Homer and Jethro. Of course Jethro is to the mandolin what Jerry is to the steel, and boy do they swing on numbers such as "Lady in Red", "In a Little Spanish Town", "Indiana March". These youngsters were sure having fun, and it's scary how much they knew. Too bad they were pigeon-holed as Country. They should have been playing in clubs with the finest Jazzmen of the times.

"In other news, the Bay Area was graced in April with Ledward Ka'apana, the Ho'opi'i Brothers, and Ken Emerson. Great shows just a week apart. Ken played at the Punahale Island Grill on Judah St. Not only are they featuring Hawaiian music weekly, that's the place to go if you need a Loco-moco fix."

Bill Leff, Aptos, CA - "I had the opportunity to take in some great steel playing in Capitola (near Santa Cruz), when Ken Emerson came to town to do a show with his trio. Playing on a borrowed old National Tricone roundneck (with a nut extender), he ripped it up. I was able to get a lesson with Ken (my first real lesson on steel) and now I have some new stuff to work on —mainly triple-picking, so I can attempt to play some fast things in the older style. He also showed me some nice chords in the low-bass A tuning."

Momi Greene, Kailua-Kona, HI -



"We just wanted to update everyone on Al Jr.'s progress; this is where your HSGA scholarship has helped him move. He continues to play with the group "Pu'uwai" at King Kamehameha's Kona Beach Hotel, Friday nights at the Pool Bar, 6-9 p.m. He will be starting SOLO for the 2-hour Sunday Brunch to just see for himself

how that is.

"Junior is building skills and gaining confidence which only time can give him. He feels confident that he will continue to play Hawaiian steel guitar and perpetuate it, just as he wanted to do when he was 13. Now, at 18, he is happy with what he has accomplished, and hopes to continue to learn more.

Vic Rittenband, Honolulu, HI -

"During our recent visit in New Zealand, our bus had a flat tire on the right front wheel. To make repairs easier, we all got out of the bus and found ourselves out in the country, with fenced-in fields and livestock. Even in early afternoon it was chilly, and since we were told that it would be a while before we could get underway again, we had to think of some way to stay warm.

"For Nancy, the answer was to practice hula to her song "Sound of the Islands", which our group was assigned to perform at parties given by our New Zealand hosts. No question but this was an unusual sight for passing motorists who had to slow down for our disabled bus, and saw a bunch of women doing a 'strange' dance, back and forth with hand motions. The really appreciative audience though were the black & white Angus cows who watched all this going on with growing interest!"

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SO YOU WANT TO PLAY STEEL GUITAR HAWAIIAN STYLE

THE QUARTERLY INTERVIEWS ALAN AKAKA



PART XII - EVEN MORE MUSIC THEORY

I thought for this lesson I would include a short quiz for fun and as a means of reinforcing what you have learned these past months.

TEST

Directions: Answer best you can. Good luck!!!

Circle the correct answer:

1) STAFF

- a) A long thick walking stick.
- b) An infection.
- c) A note that is held for 4 counts.
- d) 5 lines and 4 spaces.

2) BARLINE






- a) Horizontal line in music.
- b) Not to cross until the bartender calls you.
- c) Vertical line in a staff.
- d) The do-re-mi scale.

3) MEASURE

- a) To play out of rhythm.
- b) Space between two barlines.
- c) A system for inches and meters.
- d) Notes in a staff.

4) DOUBLE BARLINE

- a) Two barlines side by side.
- b) Has 4 beats in a measure.
- c) End of a section or piece.
- d) Space between two barlines.

- 5. *T F* 4 - 4 beats in a measure, a quarter note gets a beat
- 6. *T F* Musical alphabet - Do Re Mi Fa Sol La Ti Do
- 7. *T F* Letter names of the treble clef - Lines: E, G, B, D, F
Spaces: F, A, C, E.
- 8. *T F* Letter names of the bass clef - Lines: A, C, E, G
Spaces: G, B, D, F, A
- 9. *T F* A whole note  = 4 counts.
- 10. *T F* A whole rest  = 4 counts of silence.
- 11. *T F* A half note  = 4 quarter notes  .
- 12. *T F* A quarter rest  = 3 counts.

Draw the following in the space below:

- 13. Musical staff
- 14. A 4/4 time signature at the beginning of the staff.
- 15. A whole note
- 16. A half note followed by 2 quarter notes.
- 17. A dotted half note followed by a quarter rest.
- 18. A quarter note followed by a half note and a quarter note.
- 19. A double barline at the far end of the staff.
- 20. Three barlines in the appropriate places (hint: each measure should have no more than 4 counts).

GOING ON:

- Leger lines - Leger lines are very short lines added above or below the staff. Notes may be written on these leger lines or in the spaces between the lines. (Can you find at least 6 leger line notes in "Beyond the Reef" - pp. 16 and 17?)
- Middle C - C note between the treble and bass clef. ("Beyond the Reef" begins with a middle C note.)
- Other popular time signatures - Common Time - 4/4, Cut Time - 2/2 (marches), 2/4, 3/4 (waltzes), 6/8 (marches)
- Repeat dots/barlines - The repeat dots/barlines consists of 2 dots placed before or after a double barline. It indicates that the music enclosed by these barlines is to be repeated.
- 1st & 2nd endings - A repeated section is sometimes marked with a first and second ending. To do this, play the 1st ending the first time, repeat the section then skip the 1st ending and play the 2nd ending. (see pp. 16 & 17.)
- Scales - solfège (do - re - mi - fa - sol - la - ti - do)
- Sharp - \sharp raises a note/pitch half a step.
- Flat - \flat lowers a note/pitch half a step.
- Natural - \natural cancels the effect of a flat or sharp.

BEYOND THE REEF

D9th Tuning
E - C - A - F# - E - D

by Jack Pitman

5 7 10 9 7 5 5

12 11 10 11 12 12 10 12 10 4 8

Am Db9 C9 C7 F

5 6 7 10 9 7 5 5 5

F (tacet) Gm7 C7 F

12 11 10 12 12 10 9 8 7 5 5 5

Am Db9 C9 C7 F Bb7

5 11 10 8 6 5 5 5

F F7 Bb Eb9 F Cm/Ed

BEYOND THE REEF

R 5 10 - 8 8 - 6 6 - B 6

D7 Gm Eb9 Gm7 G7

4) 5 - 7 10 - - - R 5 6 5 3 3 - 5 -

C7 (tacet) Gm7 C7 F

R 12 12 11 10 - 12 12 - R 10 9 7 5 - 5 5

Am Db9 C9 C7 F Bb9

1. 2.

F F7 F Am Db9 C9 C7 Gm C7 Eb9

F12

12/98

REPORT FROM JAPAN

By Tom Ikehata

On Oct. 10, a party was held here for **Jerry Byrd**. Twenty JB fans, mostly HSGA members, including two who newly joined, got together to meet Jerry. All had a good time. **Dr. Saito**, physician and steel guitar player (and back-up guitar), and **Dr. Terashi**, surgeon and bass player, were so busy playing Hawaiian music that they paid little attention to the party going on! (*Ed. note: Jerry had a good time, too.*) My wife Setsuko, along with the Yokotas, Okadas, Ishidas and Dr. Saito look forward to seeing everyone at the Honolulu convention in May.

HSGA BUMPER STICKERS WORK!

Just got a call from **Don Keene** in California, who was recently flagged down by a driver, following him. Seems the man used to play Hawaiian steel, and didn't know where to get more information, until he saw Don's bumper sticker. Got it, folks? Way to go! Alan is writing to this potential member today.

E komo mai! Welcome New Members

UNITED STATES

BOB BERNHARD, P O Box 732, Durham, CA 95938
KEVIN BLOOM, 2964 Blairstone Ct., Tallahassee, FL 32301
BILL W. BURGNER, 16206 Peregrine Trail, Huntley, IL 60142
ANNA BURTON, P O Box 1084, Key West, FL 33041
STEVIE COYLE, 4352 17th St., San Francisco, CA 94114
TONY GLYNN, 2635 Alvarado Terr. So, Salem, OR 97302-5429
FRED HEYMAN, 2116 S. 15th St., Sheboygan, WI 53081
CARL JACOBSON, 17 Indian Rd., Neward, DE 19711
TOM PICKETT, 2422 National Rd., Columbus, IN 47201
SEITU, P.O. Box 205, Woburn, MA 01801-0305
MIKE & BILL SPAETH, 2003 Richmond Rd., Decatur, IL 62521
GLEN ROBERT SWENSEN, 12814 So. 40th Pl, Phoenix, AZ 85044
GARY WEISS, 1702 SE Soloman Loop, Vancouver, WA 98683

ALL OTHER COUNTRIES 'ROUND THE WORLD

YOSHINORI KOBAYASHI, 2-236 Toimatsu-cho, Kasugai Aichi 486 Japan

E-MAIL ADDRESSES. Please PRINT CLEARLY, as we've already gotten "message undeliverable" due to errors! (??)

US-AZ	Glen R. Swensen	grswensen@earthlink.net
US-Calif	Stevie Coyle	dinosaur@ricochet.net
US-Del	Carl Jacobson	carlj@udel.edu
US-IL	Mike & Bill Spaeth	LSMS83@Springnet1.com
US-OR	Tony Glynn	lowther@teleport.com
*****ADDS AND EDITS*****		
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US-VA	Ronald Lee White	rwhite@dgs.state.va.us

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IMPORTANT HONOLULU CONVENTION INFO

from Lorene Ruymar and HSGA HQ

HSGA CONVENTION REGISTRATION DESK OPENS 9 AM-NOON, FRI. APRIL 30. PLEASE HELP US TO HELP YOU GET OFF TO A SMOOOOTH START!

Following is Logistics information you need to know, whether this will be your first HSGA Honolulu convention, or you consider yourself an "old timer" at our Hawai'i festivities. READ these notes and KEEP 'em handy. Some are repeated from 1997, some are new.

PLEASE check in at the HSGA Convention Registration Table in the lobby of the Queen Kapi'olani as soon as possible after you arrive. This applies to those staying at other hotels, too. Why?

- to let us know you're here, so the hotel staff knows how to set up our convention room;
- to get your luncheon tickets (by turning in your paid receipts), which also alerts the catering staff to the number of luncheons to prepare;
- to find out when you're scheduled to play steel, and tell us if you're available to play back-up.

Information Alert

SATURDAY, MAY 1. HSGA MEMBERS May Day "PLAY DAY" The site will probably be moved to the Civic Center Park area Downtown next to Honolulu City Hall (Honolulu Hale), Punchbowl & King St, across from Kawaiahao Church. **DO NOT go to Kapi'olani Park!** If you want to play in this event, **PLEASE CONTACT LORENE RUYMAR BEFORE APRIL 15.** 2090 West 44th Ave., Vancouver, BC V6M 2E9, Canada. Phone: (604) 263-8944 to confirm Play Day location and time. Otherwise you won't know where to go and Lorene won't schedule you to play.

SATURDAY, MAY 1 ALA MOANA "CENTERSTAGE" 2-4 pm - Alan Akaka presents annual Steel "HOT LIX" pre-view event

SUNDAY, MAY 2. ALA WAI GOLF COURSE CLUB HOUSE - 5-8:30 PM - HSGA Steel Guitar Ho'olaule'a and HOT LIX Jam. Free.

MAY 3,4,5 -HSGA MUSIC SESSIONS, AKALA ROOM, QUEEN KAPI'OLANI HOTEL. Check at Convention Desk for schedule.

Moloka'i Concert for the Seniors (OPTIONAL)

If you want to fly to Moloka'i to play for the Seniors group, please **be sure to let the HSGA office know, at the time you mail in your Convention Registration form.** We need plenty of time to work out a schedule with Moloka'i. It may be possible to schedule this trip for the morning of Friday, May 7, or Monday, May 10, on the way to Kailua-Kona (for those choosing this option.)

Airport Arrival Suggestions (from some "Old Timers")

- Cheapest way to Waikiki and the hotel is the Hotel Bus. Ask any airport attendant where to stand to catch it. Takes a while, but it's a great way to get oriented to Honolulu, if you're a "first timer".
- Arriving before convention starts? (1) Check hotel Tour Desk, or (2) Pick up The Bus tour guide at ABC store in Park Shore Hotel (next door to QK), or at police station a few blocks down the beach. Honolulu's bus system is excellent, and fine way to visit sights YOU want to see.
- This year, if your instrument is in a hard case, and traveled in Baggage, be sure to check it before you leave the airport. Undoubtedly, it's quite safe and okay, but if you need to make a claim for any damage, do so before removing it from airport.

'98-'99 MEMBERSHIP APPLICATION

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Name _____

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General Fund

BACK ISSUES (US\$3 ea): *If available*

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TOTAL ENCLOSED: \$ _____

MEMBER PROFILE (to better serve you)

I play non-pedal steel I play pedal steel

I don't play steel

Other instruments I play: _____

I am a: Professional musician

Amateur Novice

I don't play an instrument, but sure love to listen

I travel to Hawai'i: Every year

Occasionally Seldom

Never been there!

My age group is: under 20 20-39

40-59 60-over

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INTERFRET

Members, here's something to brag on: **HSGA's website has been awarded the SNAP Editors' Choice** "in recognition of its excellence in design, content and editorial presentation." Snap <<http://www.snap.com>> calls itself "more than a portal site". The goal of its search engine service is "to point users to outstanding Web resources". Congratulations to our SuperCyber Man, **John Ely!**

As for you, **Gerald Ross**, you're really making us work to find the answers to your questions in HSGA's "Talk Story Forum". Goodo! The rest of you, stop in for a visit and a chat, there's some good info there, and experts like John Ely and **John Tipka** to offer some tips and advice.

An alt.music.hawaiian news group contributor reported recently that he'd

found a "GREAT Internet book source" where he actually found the out-of-print "**Hawaiian Music and Musicians, An Illustrated History**" by Dr. George Kanahele. Have no idea if copies are still available anywhere at all, but this is a good place to try: <<http://www.mxbookfinder.com/>>

If you're interested in learning the Hawaiian language, Auntie Leilani's site is excellent. She gives lessons in an easy format with phonetic pronunciations and translations. Go to <<http://www.geocities.com/~olelo/>> Thanks for this tip, Auntie Maria.

Especially for our European members: HSGA member **Werner Bauhofer** has collaborated to create "**Hawaiian I-Slanters**" steel guitar strings, made of carbonium steel. Dogal, the trade name of the family company in Venice, Italy that makes them, has been making instrument strings since 1866... not exactly new

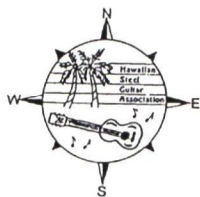
to the business. Some very interesting history of the Dogal name, and the ancient craft of string making at the Dogal site <<http://www.dogalstrings.com>> There are information and order forms there, also. Way to go, Werner. Thanks for the info.

Some issues back, we raved about the book "**Musical Images of Hawai'i**" which gives the lyrics of many traditional Hawaiian songs in three languages: Hawaiian, English and Japanese. Mahi'ai Beamer has also written short comments about each song and its *kaona*. Definitely a book to own and/or give as a gift. Illustrated with wonderful Hawaiian nature scenes. Claudia Cannon of the distributor "Booklines" informs us you can now buy the book from them online. Their website is <<http://booklines.com>> Or fax her at 808-621-5126.

HSGA QUARTERLY

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WINTER 1998-'99

- IMPORTANT HONOLULU CONVENTION INFO
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- BOBBY INGANO'S SOLO CD
- Part XII - Lesson Time with Alan Akaka

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